Whit

SEWING MACH

Since 1876

ROW HEMMER: Enter the film edge in the hemmer the usual manner. On heavier films it may easier to pass a double thread through the nat the extreme edge and draw the edge into of the hemmer by pulling on these when

HOW TO HANDLE and SEW PLASTIC FILM

Prepared by
DEPARTMENT OF SEWING EDUCATION

WHITE SEWING MACHINE COMPANY · CLEVELAND 1, OHIO

OUR SEWING MACHINE

for Sewing the New Plastic Fabrics

The sewing machine should certainly be used for sewing the new and interesting fabrics of the plastic and plastic coated type. Plastic film is much more suited to machine sewing than hand sewing because machine sewing lessens the amount of handling of the fabrics which are generally susceptable to damage, distortion and stretching when over-handled.

Furthermore, the sewing machine can be adjusted to give a light, even tension and long stitch so important in sewing these fabrics successfully. The lock stitch made automatically by the sewing machine holds these materials firmly. Such a stitch could never be accomplished by hand sewing. And last, but not least, because of the "slithery" nature of most of these materials they are easier to handle on a sewing machine than by hand.

Use your sewing machine attachments, too---bind, hem, ruffle or gather. You will be able to do it quicker and better and get beautiful results with these new materials.

THE TYPES OF PLASTIC FILM

PLASTIC FILM is proving to be a very popular and practical fabric for many items of apparel and home decoration. Such trade names as Krene, Vinylite, Koroseal and many others are appearing. As research continues, others will be offered which will have new and improved qualities. Watch for these new types of plastic film; try samples for seams and attachment work to determine whether the following rules will apply to them.

We have tested various weights of plastic film and find the following rules and suggestions for handling apply to plastics on the market at the present time. These plastics are made with a synthetic resin base such as Vinylite and Geon. Since the sheets of film have no warp or woof threads, (we can expect to find a plastic with texture on the market before long) they are water-repellant and dust-proof. Spots and surface dust wipe off with a damp cloth. Plastic film does not require pressing; extreme heat will cause the film to become soft and stretchy.

PREPARING AND CUTTING: To smooth the plastic before cutting, hang it over an open door with an equal length on each side. Remove the wrinkles by gently massaging the plastic with the palms of the hands. Be careful at all times to avoid marring the film with the fingernails or any sharp object. Plastic film should not be stretched.

Weights should be used to hold the pattern on the film for cutting. Pins should never be used. The pattern outline can be traced on the film with a soft pencil. The grainline markings on the pattern do not need to be observed unless the film is printed with a design which has a definite up and down pattern. Markings should be transferred from the pattern to the film with pencil instead of tailor's tacks. When each section has been cut, attach the pattern to the film with paper clips.

ASSEMBLY: Since the film cannot be pinned, basting is not advisable. Use a few paper clips to hold seam edges together when necessary. Handle the film lightly at all times. Pressure of the hand will cause it to cling to the bed plate of a sewing machine. It is well to hold the film slightly up while feeding it under the presser foot; or use tissue paper under the seam if the film is unusually soft and adherent.

MACHINE STITCHING: Adjust the tension on the upper and lower threads slightly looser than for ordinary sewing. Release the pressure on the pressure bar slightly. Use a fine machine needle (size 0) and mercerized thread; the hard twist of cotton thread is more likely to cut the plastic. Set the machine for a long stitch, approximately eight or ten stitches to the inch. The machine should be run slower than for regular sewing.

SEAMS: Flat felled, top-stitched plain seams, french, and french felled seams made with the narrow hemmer are the most practical seams for plastic film. Be careful not to stretch the edges of the plastic while stitching. When the film is moist, brush talcum powder or dry chalk along the edges to be stitched. Should the film become brittle and too dry, moisten the fingertips with a little oil and work out the stiffness along the edges. Seams can be made waterproof by heat sealing in some types of plastic film. Try a sample of the film carefully to determine the least amount of heat necessary to weld the seam together. This heat sealing process should be tried with extreme caution. Start testing the film with a very cool iron. Direct contact of hot iron to film is dangerous. To be on the safe side use paper between the iron and the film.

HOW TO USE ATTACHMENTS

BINDER: Use the binder in the same way as in ordinary sewing. It may be necessary to pull the binding slightly from behind the binder when a seam or another bound edge enters the scroll. If plastic binding is desired, cut the strips 1/2" wide and insert in the slot for #5 binding. It is not necessary to fold the edges of plastic film since it does not fray.

EDGESTITCHER: Use the edgestitcher to top stitch edges, make tucks and hems. Handle the film lightly and use talcum along the edge if it tends to cling to the foot.

NARROW HEMMER: Enter the film edge in the hemmer in the usual manner. On heavier films it may be easier to pass a double thread through the film at the extreme edge and draw the edge into the scroll of the hemmer by pulling on these threads. Do not use the narrow hemmer when seams and other hems will have to be crossed. Use a larger hemmer or fold the hem by hand and stitch with the regular presser foot or edgestitcher.

RUFFLER: Increase the pressure on the presser bar slightly and adjust the ruffler for the fullness desired. Insert the strip to be ruffled between the two blue blades and pull it 4" beyond the needle. This will assure a smooth beginning. Maintain a slow even speed when using any of the attachments. When the blades do not grip the film, pass a strip of fine emery paper (or a manicure emery) between them to remove any waxy or oily deposit left by the plastic. This is only necessary when a great quantity of plastic has passed through the attachment.

GATHERING FOOT: Lengthen the machine stitch until the desired fullness results. If necessary, tighten the tension on the upper thread slightly. Always test a sample of the film before doing the final stitching on the article. When gathering a large amount of film a waxiness may develop and cause the gathering to be less uniform. When this happens, raise the presser bar and pass the emery once lightly across the underside of the foot.

OTHER TYPES OF SYNTHETIC FABRICS

PLASTIC COATED FABRIC: The rules given for plastic film apply to plastic coated fabric, with the exception of the binder. Self binding does not prove as successful as with the plastic film. Use cotton bias to bind the edge of this type of fabric. Finish the corners straight rather than mitering the binding.
Be careful not to stretch the edge of the fabric along curves. When the ruffler is used it is advisable to turn the plastic coated side down as the teeth of the upper blade ruff the thicker coatings of some plastics when the right side is up.

KOROSEAL: Requires no special handling. Make the same adjustments to the machine as for plastic film. A shorter stitch may be used if desired. Self bias cut 15/16" wide or 1/2" wide makes a perfect self trim and moves through the binder easily. Koroseal responds well to all the attachments.

FIBERGLAS: A new fabric used mostly in articles for home decoration. Since this fabric ravels easily, it is best to make flat felled, french, or top-stitched seams. It is advisable to select fiberglas for articles which have few or no seams, such as draperies, curtains, dressing table skirts, etc. Use from 12 to 14 stitches to the inch. Binding is not advisable as the tape would pull away from the edge. Hems should be folded and pressed on the ironing board, then stitched with the folded edge inserted in slot 4 of the edgestitcher. The gathering foot and ruffler work successfully on this type of fabric.

NYLON: Handle nylon in much the same manner as fiberglas. Set the machine for about 14 stitches to the inch. French seams should be made as the fabric ravels freely. Tissue paper is a help under seams to hold them in place during stitching. The attachments can be used in the same manner as for regular sewing.

Form No. P-22 C.I. 11461.5 Litho. in U.S.A.

DIRECTIONS FOR THREADING

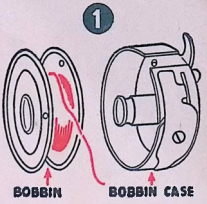
White SERIES 77

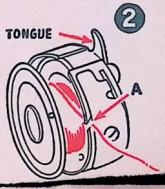
ROTARY SEWING MACHINE

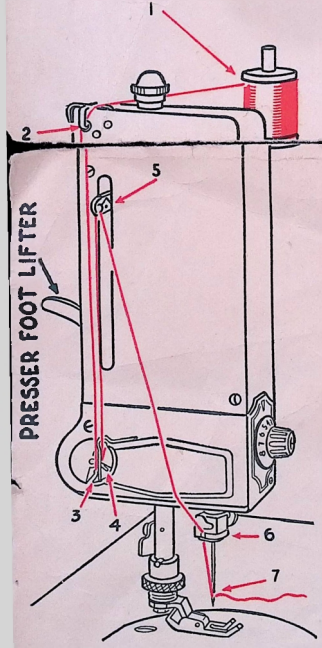
THREADING BOBBIN CASE (Illustration at right)

Holding the bobbin case in the left hand with projecting tongue upward (Fig. 1) place the bobbin over center spindle in the case starting the thread into slot (A) as shown (Fig. 2). Then after bobbin is all the way into case, pull end of thread along in slot until it emerges at point (B) (Fig. 3).

Figure 4 shows the other side of bobbin case with projecting lips (C & D) for convenient handling with thumb and first finger when inserting or removing bobbin case from shuttle.



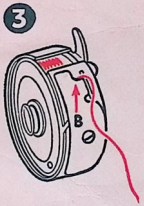


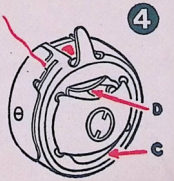


UPPER THREADING

(Illustration at left)

Raise the presser foot by raising presser foot lifter. With take-up lever (5) at its highest point, place spool of thread on spool pin (1). Throughout entire threading maintain a slight tension on thread with the right hand. Next, with left hand hook thread under thread guide (2) **from front to back.** Next, lead thread downward and hook under tension plate hook (3) **from back to front.** Next, pull thread upward into auxiliary spring (4). Next, continue upward and hook thread under guard and into take-up slot (5) **from back to front.** Next, downward and into needle clamp thread guide (6) **from right to left.** Next, through eye of needle **from left to right,** allowing about three inches of thread to project beyond the needle.





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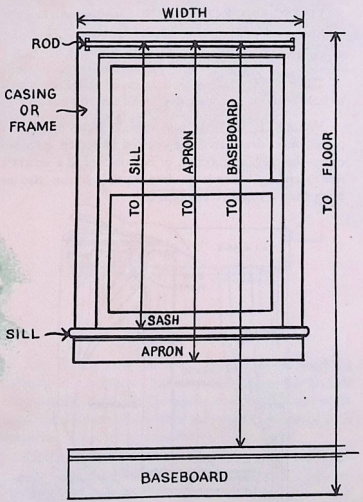
WHITE SEWING MACHINE CO.

How to make Curtains and Draperies

Is there anything more bleak than a room which has no carpet on the floor and no curtains at the windows? Beautiful pictures may be hanging on the walls, heirloom furniture may abound, but the room is cheerless. One's footsteps sound hollow and the panes of glass look like gaping holes. But just as soon as "something is done" to the windows, the room takes on a "lived in" look.

Even two lengthwise strips of curtain hanging like straight strings will give that look. But oh! the charm, the individuality and brightness that the right curtains and draperies can add to a room! If a room has the doldrums, if it lacks character, freshness or spontaniety, there are several things which you can do to help it recover from its ills: choose a new rug or carpet, re-paper or paint the walls, put slip covers on the furniture, or put new hangings at the windows. Of these, the most easily achieved is new hangings.

How to measure the window for any treatment.



If draperies are to be extended on the wall, the total area to be covered must be included in the width measurements.

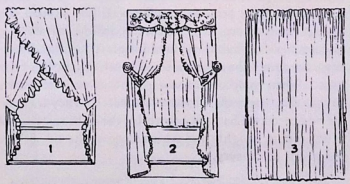
Window treatments can do more than just dress the window. They can help make the room look longer or shorter, larger or smaller, the ceiling look higher or lower. They can make a window look taller or wider, or they can cover an unwanted window altogether. Window treatments can set the color scheme for the whole room, or for the whole house. They should always carry out the general feeling of the rest of the furnishings, whether it be formal or informal, traditional or modern.

Modern rooms can be just as formal as traditional rooms, and some traditional rooms are just as informal as much of the modern. In rooms with formal furniture satins, damasks, brocades, mohair satin, moire and faille are some of the fabrics which can be used. In informal rooms small patterns in chintz, cretonne, brocade and cotton taffeta can be used. Plaids and toiles are especially suited to these rooms. Modern novelty cottons with nubby textures can be used to advantage with informal furnishings. Modern rooms are fortunate since there is a whole special range of fabrics and patterns which are especially suited to them in either formal or informal moods. In addition, many of the fabrics often thought of with traditional can also be used.

Although stores carry a wide variety of ready-made curtains, you may not find what you know your room needs. Fortunately, shops carry an even greater variety of materials of which curtains and draperies may be made. It is from these bolts of new and interesting textiles that you make your choice.

You have your sewing machine and the skill acquired through following instructions for dressmaking and tailoring. Now combine your choice of fabric, your sewing machine, and your skill. The results are curtains or draperies which will be so right for your house that the compliments you receive will be equalled only by your own joy in your new attractive rooms.

The right curtains in the right place look as if they "just naturally belonged there," but back of that look lie the application of a wealth of information and careful adherence to curtain making rules.



WINDOW TREATMENTS: 1. Criss-cross sea green organdy curtains with ruffle picoted in American Beauty red thread. 2. Pleating of plain glazed chintz edges: the overdrapery, tie-back and valance made of figured glazed chintz. 3. A modern "nubby" woven fabric overdrapery of the draw type add dignity to a wood paneled library.

Classification of Curtains and Draperies

GLASS CURTAINS: Usually of sheer material hanging from a rod attached to the upper frame of the sash; in shallow windows the rod may be a goose-neck attached to the upper casing of the window. There are double goose-neck rods on which draperies and glass curtains are hung, but traverse rods or swinging cranes are preferred for draperies. Glass curtains soften the view, give a certain amount of privacy and protect (to a limited extent) the fabric used in the overdraperies.

Marquisette is one of the favorite fabrics for glass curtains. It is made of cotton, rayon, or nylon. Other materials possible are dotted Swiss, gauze, ninon, organdy, and mesh. White and creamy shades have been popular and continue to be, but colored fabrics in pale tints are also now available.

Glass curtains are usually shirred on the top rod, and are either simply tailored or ruffled.

Glass curtains, and draperies too should always fall flush with an architectural feature, such as the sill, the apron, the baseboard or the floor. (See page 3). They should never come just a little above, or a little below any one of these places.

CASEMENT CURTAINS: Used on casement windows. Usually they are the only hanging at the window, but they can be used with draperies on swinging cranes. They are generally hung from rods attached to the upper frame of the sash or hung from a swinging crane attached to the casing above the casement window. This is especially true with the inswinging casement windows. With outward swinging windows a curtain on a traverse rod can be used, so that the curtain can be opened when the window is. Many times casement curtains are opaque.

OVERDRAPERIES, OVERCURTAINS, DRAPERIES, OR HANGINGS: (Check the dictionary and you will find that there is no such noun as "drapes"—verb, yes; noun, no. Speaking correctly we refer to them as "overdraperies," "overcurtains," "draperies," "window hangings," or even "window treatments.") Hung from a rod, pole, or crane attached to the trim or casing at the top of the window, to the wall just beyond the casing, or to a cornice or valance board. Materials as a rule are heavier than those used for glass curtains. Overdraperies should be a part of the decorative scheme of the room. When hung on traverse rods they may be drawn so that they cover the window completely. They traverse the rod or travel back and forth by the pulling of cords which end in weights and which hang at the side of the one panel of drapery.

Overdraperies usually hang straight if they are of the traverse type. If they are not intended to be drawn, they may be draped back and held with tiebacks or holdbacks. This is particularly good at tall windows.

DECORATING TERMS FOR THE CURTAIN AND DRAPERY MAKER

CASING: space through which the rod is slipped on a curtain, or the frame of the window.

CORNICE: Usually ornamental; may be made of metal, glass, wallboard, or wood. When made of wallboard or wood, cornices may be covered with the textile of the draperies, or a contrasting color in a similar fabric.

CURTAIN FABRICS: batiste, celanese, chiffon, cotton nets, dotted swiss, embroidered organdy or batiste, lace, marquisette, ninon, gauze, theatrical gauze, organdy, raw silk, scrim, synthetic fabrics (nylon, spun glass), taffeta, and many others.

HEADING: top of curtain or drapery extending above rod. There are several heading types: shirring, flat or knife pleats, box pleats, cartridge pleats, French pleats. Study illustrations and see directions on page 11.

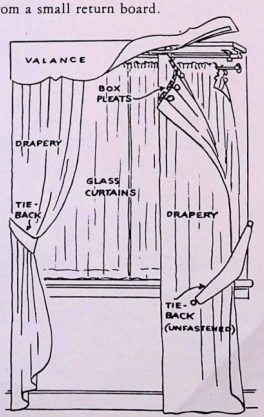
JABOTS OR CASCADES: the cascading pieces of material which should hang on either side of a swag valance.

LINING AND INTERLINING: the lining is usually sateen, and the interlining canton flannel.

SWAG: a garland shaped valance.

TIE-BACKS: Made of textiles, metal, glass, or plastic to hold curtains and draperies back from the window.

VALANCE: Material used to make upper section of curtain more decorative, may extend on rod in space between the pair of draperies, or be attached to a separate rod extending beyond the drapery rod. It can also be hung from a small return board.



TERMS USED FOR CURTAIN AND DRAPERY HARDWARE

ROD: Plain, round rod, ⅜ inch solid brass. Flat and adjustable, (known as an extension rod) one section being slightly narrower than other, slips along grooves in wider section.

TRAVERSE ROD: Mechanical contrivance with pulley slides and connecting cords.

RETURN: (See diagram below). There is also a return on cornice and valance boards.

ELBOW: (See diagram below).

POLE: Glass, wood, metal or bamboo, used in place of a rod.

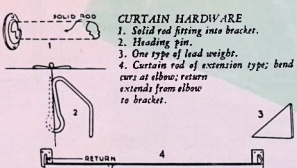
CRANE: Swinging type, usually of metal or plastic.

CURTAIN WEIGHTS: Small shaped pieces of heavy metal used to hold the corners of curtains and draperies down. Weighted tapes are another type of weight.

VALANCE PLEATERS: Usually of plastic. Hold straight pieces of fabric in a festoon or swag, and allow the rest of the fabric to fall in cascades or straight hanging draperies. With this type of device, hemming the fabric is all that is necessary.

CARTRIDGE PLEATERS: Metal cranes which have cartridges in their shape. If the material of the drapery is pulled around this form and fastened into place a cartridge heading is simulated, with hemming the only sewing necessary.

CURTAIN OR DRAPERY PINS: Inserted in back of stiffened headings to furnish means of hanging curtains and draperies. Pins fit into rings or other devices slipped on rod, or which are part of rod or pole.



CURTAIN HARDWARE
1. Solid rod fitting into bracket.
2. Heading pin.
3. One type of lead weight.
4. Curtain rod of extension type; bend occurs at elbow; return extends from elbow to bracket.

MATERIALS

Any textile now on the market may be used for hanging at a window, but most dress materials are not too suitable, since the dye used for them will not withstand the amount of sun they are usually subjected to as draperies. This is true even for lined draperies.

KIND AND TEXTURE: Naturally some kinds are more appropriate for one room than for another. Curtains of heavy terry cloth or those made from large bath towels may be used in a bathroom, but certainly not in a living room. However, in rooms furnished in the modern manner, hand-loomed or nubby materials depending on weave for their pattern and somewhat like terry cloth in texture are very effective. This is especially true of those materials shot through with gold and silver threads. Silk damask and brocades may be used in formal drawing rooms, but they would certainly be out of place in a Cape Cod-type home. Unbleached muslin in some informal rooms can be very charming. Hand-blocked linens are at home in libraries. Glazed chintz and fine grades of cretonne are correct in almost any room of the house. Some of the synthetic rubber materials are also worth investigation, especially for children's rooms, bathrooms, and kitchens. They now come in charming floral prints, as well as geometric designs and plain colors. These fabrics do not have the soft effect that woven fabrics will have, but they are extremely practical. Aralac, nylon, and fiberglass fabrics in both heavy and transparent fabrics should be considered for their special qualities when choosing a fabric for your curtains or draperies.

PATTERN AND COLOR: Having decided rather definitely on the kind of material which we want to hang at our windows, we now consider pattern and color. In a room which has much pattern in the wall paper, the rug and the furniture becomes altogether too "busy" and disturbing when we add more pattern in the hangings. One strong pattern in the room is sufficient, and if a number of interesting paintings or art objects are present in the room, even this is not necessary. In the room with strong patterns a plain, striped, or small all-over repeating unit, such as diamonds, may be what it needs. Consider one of the many new textural effects which has more interest than a plain, but is not as "busy" as a patterned fabric, too.

A plain wallpaper and a conventional dining room set with chair seats upholstered in a small stripe can use a gaily patterned drapery fabric or colored curtains. If the rug is patterned, the draperies should be plain with interesting trimming or contrasting valance or cornice, which would serve to bring another of the colors in the room into the window treatment.

Wood-paneled rooms can usually take definitely patterned and brilliantly or richly colored materials for hangings. Libraries can often be draped in a plain fabric, letting the books form the pattern and color. Linens, cretonnes, mohairs, damasks, and some of the rich textured materials are suggested.

Blond furniture with either very light or very dark walls lends itself to brilliant colors and strong color contrasts in the drapery fabric. Another way to achieve interest and at the same time create a little more elegance in modern furnishings is to use a drapery fabric which with the walls and carpet form a monotone background for brilliant upholstered pieces.

Small attic rooms with dormer windows may sparkle with curtains or draperies made from a glazed or unglazed chintz in small and interesting patterns.

If a room has many windows, it is wise to repeat the

drapery material in the upholstery or slip covering of one chair or sofa in the room. This is especially good if the pattern is rather bold. The repetition brings the pattern into the room and does not leave it hanging on the outskirts.

When selecting material bear in mind that daylight shining through the material may practically obliterate the pattern. In scrim, nets, plain organdy, marquisette, and casement cloth this is not true because the pattern is made by the weave of the material. With printed materials, or strongly colored fabrics it is best to line the draperies, since this not only protects the printed fabric from the sun, but presents a uniform appearance on the outside of the house.

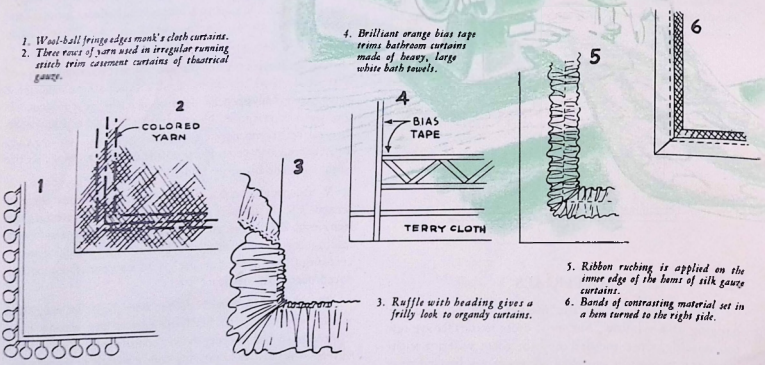
White or ecru colored sateen is the material usually selected for lining. It is available in either thirty-six or fifty inch widths. Gray or cream canton flannel is usually selected for an interlining.

CURTAIN TRIMMING

Glass curtains are frequently entirely devoid of trimming. Organdy or dotted Swiss are usually ruffled. Marquisette is often ruffled too. These ruffles may or may not have a heading—headings make for more difficult ironing except in nylon curtains. Figured net curtains are frequently finished with fringe along the bottom edge. Casement curtains may have self-colored or contrasting fringe set up above the bottom of the curtain at a height which brings the fringe to the bottom of the hem.

Wool-ball fringe, tassels, bushy "moss" fringe may be used to finish the bottom and front edge of the fairly heavy somewhat loosely woven textured hangings. Cotton ball fringe is used on cotton marquisette, especially for kitchens and bathrooms. Bias tape in graduated widths and varied colors may trim muslins and tiny figured prints. Rick rack is another inexpensive trimming used on informal curtains. Patterned glazed chintz curtains may have matching or plain colored chintz ruffles with hemmed or pinked edges. Organdy ruffles in plain colors may be used with figured voiles or marquisettes. Organdy ruffles may be picoted in a contrasting color and set onto the curtain with a cording which repeats a color in the curtain or in the room. Pleated ruffles of satin may be used as an edge finish on hangings of brocade or satin. Heavy rayon and silk fringes would also be suitable there.

Trimming need not be placed on the edge of the side or bottom of a curtain. It may be set inside the inner edge of the hems. In this case the hem is turned to the right side of the curtain and the trimming caught on by hand after the hem is stitched. Contrasting cording is also effective when applied in this manner.



1. *Wool-ball fringe edges monk's cloth curtains.*
2. *Three rows of yarn used in irregular running stitch trim casement curtains of theatrical gauze.*
3. *Ruffle with heading gives a frilly look to organdy curtains.*
4. *Brilliant orange bias tape trims bathroom curtains made of heavy, large white bath towels.*
5. *Ribbon ruching is applied on the inner edge of the hems of silk gauze curtains.*
6. *Bands of contrasting material set in a hem turned to the right side.*

PROBLEMS IN DRESSING WINDOWS

If windows are too narrow it may be possible to extend the curtain rod beyond the window casing or wood trim. Since screws are not permanently secure in plaster wall, attach a small block of wood to the wall and to the window trim. Put the screws which hold the curtain rods into the wood block. This method of increasing the apparent width is practicable only for lined draperies or opaque material which will not let the light through, showing where the window really ends.

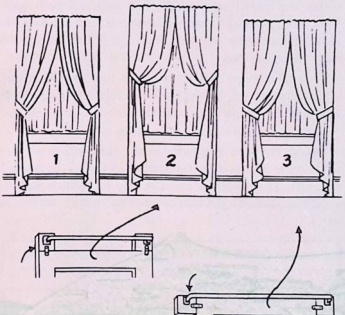
If a pair or group of windows have only narrow strips of wall between them it is best to treat the group or pair as one window, putting glass curtains at each window but using only one pair of draperies. Hang them

at the outside of the two outermost windows. Mirror glass strips may be placed between a pair of windows to cover the narrow strip of wall.

When windows are too long and narrow, decrease their apparent height by attaching a cornice to the top of casing. The cornice extends down over the top of the window to shorten the apparent length. It can also add width by extending beyond the casing of the window on either side.

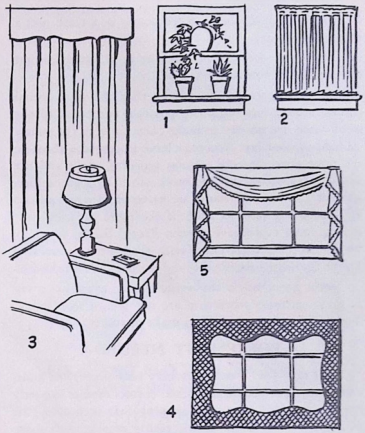
When windows are too short a cornice may be placed above the window casing, increasing the apparent height of the window.

When a radiator is directly under the window or group of windows, it is best to have the draperies extend only to the apron. Casement cloth or a textile patterned in stripes, checks or plaids may be used to better advantage than a floral pattern drapery since there is not enough room for a large pattern to "repeat" itself effectively.



PROBLEM WINDOWS. 1. A window of normal size. 2. The window may be made to appear higher by attaching rod to blocks placed above window trim. 3. The window may be made to appear wider by attaching rod to blocks at the sides of window trim.

Small windows placed high on a wall are always problem windows. Several modes of treatment are possible: (1) Place glass shelves across the windows. On these shelves place growing plants or hobby collections. Omit curtains entirely. (2) Curtain the windows with curtaining material only. This glass curtain material should be the same as that used at the other windows. (3) Since these windows do not give any measurable amount of light it is sometimes desirable to use traverse draperies, extending them on the wall, and hanging them to the floor. When these are closed they give the effect of a large window. (4) A cornice on the window all around the casing, boxing the window like a frame. (5) A small valance above a short curtain treatment, or alone.



French doors inside the house can be left plain or have shirred-on curtains atached top and bottom to rods. When the French door is on the outside wall, it is best to treat it like the other windows, always taking into consideration the function of the door.

Dormer windows usually take to curtains rather than draperies. Ruffles, multiple flounces on curtains are especially good.

Hall and stairway windows in a modest home are best treated like the windows in the room they are closest too, but a single hallway should not have more than one treatment.

A series of windows in a bay may have glass curtains at all windows. Only one pair of draperies is necessary. These are hung at the outer edge of the two outermost windows only. A traverse treatment of this type of window grouping is usually a possibility also.

MAKING CURTAINS

Professional curtain makers cannot afford to make mistakes. They have learned that they must measure accurately. They have learned that no two windows in a room are necessarily of the same dimensions. Therefore each window is measured separately and a record is kept. Curtains are made to fit the measurements and identified so that they are hung at the right windows.

Professional curtain makers have a large table with squared corners and with inch, foot and yard measurements indicated along one edge of the table. The table stands high enough so that it is not necessary to break one's back while working at it. Pins or thumb tacks may be placed in the wood with no fear of consequences.

Scissors are sharp.

A six-inch rule is used as frequently as a cook uses a measuring spoon.

Tension on the sewing machine is adjusted so that the stitches are firm and even.

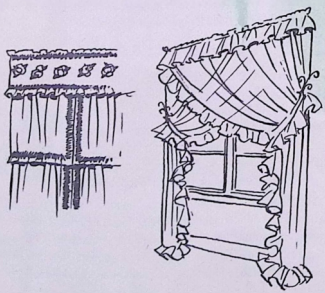
You can duplicate everything that the professional curtain maker has with the possible exception of the work table. Do not try to make curtains with the material held in your lap. You may have to spread a sheet on the floor after clearing a good working space and use that as a substitute for the work table. It is uncomfortable for you but the results are better than when a little and makeshift table is used. If the table pads for your dining room table have canton flannel backs, you may be able to place these pads (with the canton flannel side up) on the dining room table and use that as a worktable.

Never guess, never cut without measuring, never try to make curtains when you are nervous or in a hurry. You will be almost bound to make mistakes.

EQUIPMENT NEEDED

Steel tape (old yardsticks may be worn at the ends, and cloth tapes buckle and bend. A steel tape is the only one which gives exact measurement); six-inch rule; pair of scissors, with sharp blades; plenty of pins with sharp points; basting thread of a different color than the curtain material; thread of same color as material for machine sewing; sewing machine; smooth surface large enough to spread out the material evenly. Also see page 23 for White attachments which will help you.

MEASURING. Never try to measure before the curtain rods are up. Measure from the top of the curtain rods. Professionals have a steel tape measure with a hook at one end. This hooks over the top of the rod. Never stand on a stool or chair when working at windows. Use a firm steady stepladder. Be sure to measure each window and record the measurements with some indentification. Check with diagram (page 3) to get architectural measuring points.



GLASS CURTAINS

The first requirement is sufficient fullness. Never skimp on material. Allow at least twice the width of the window. Sometimes more is better. Glass curtains are correctly hung when they come to the sill. Many decorators make them apron length. They should never be longer than that unless they are of opaque material or are ruffled in style. Glass curtain material is apt to shrink; therefore due allowance must be made for that when cutting the curtains.

MEASURING AND MAKING: Assume that the finished length of your curtain is to be 4 feet, 6 inches or 54 inches. Allow twelve inches for shrinkage, straightening, heading casing and hem. You now have a cutting length of 66 inches.

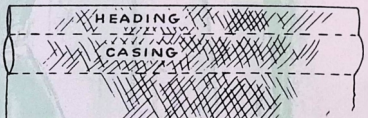
Cut curtain length. You may want to pull a thread before cutting.

Straighten the material by grasping its opposite corners at two ends and pulling gently but firmly. Grasp the remaining opposite two ends and pull again. This straightening is necessary because in winding the woven material on the bolt one edge is apt to be pulled more than another.

Cut off selvages. This may be omitted on some material, but never on materials as loosely woven as nets, scrims and like glass curtain material.

Fasten curtain to table or cutting surface.

Make the two side hems of the same width—1 inch in 31-inch or 36-inch material, 1½-inches in 50-inch material. The turned-in amount may be ⅞-inch wide or a quarter inch. Slight inaccuracies in cutting are not so



apparent if ⅞ inch is turned in. Use the easily handled 6-inch rule to keep hem straight. Pin the hems in place, setting the pins at right angles to the hem. Place the first two pins for these side hems at the bottom and at the top of the curtain, having all edges even. Then pin the spaces between. In this way you avoid stretching or pulling the edge of the hem so that it is drawn out of shape, when you reach the end of the curtain. The bottom hem is put in next. This hem is two inches deep in glass curtaining material. It may be three inches deep in casement cloth. To allow for shrinkage it is customary to make the hem double, which means three thicknesses of goods. After laundering if curtain has shrunk, the bottom stitching can be ripped and a new hem put in. You have one whole hem depth at your disposal.

Use 6-inch rule when measuring. Make the firstfold of the hem 2⅞ inches. Mark with a line of colored basting or with pins. Make the next fold 3 inches (use 6-inch rule constantly). Pin the hem in place; put pins at right angles to edge of hem; place the first two at the ends of the curtain . . . so that the edges are straight. Stitch. Double the stitching at the ends by reversing the direction of the stitches for a distance of about 1 inch at each end of the hem. This prevents ripping.

Stretch the curtain on the foundation or table and measure from the bottom of the hem upward to get the correct length of the finished curtain. What is extra goes into heading and/or casing. For flat rods allow 1½ inches for casing. For round rods allow 1 inch. A good rule is this: Width between stitchings should be a little less than twice the diameter of the rod, or ½ inch greater than the width of a flat rod.

If you are making curtains with heading and casing, and allowed that total of 12 inches plus the window measurement, you now have approximately 3 inches more than needed for finished length. If the casing is to be 1 inch, heading will be 2 inches; if the casing is 1½ inches, then the heading will be 1½ inches.

Mark the first fold (see directions for hem). Fold back over onto the wrong side of the curtain for the second fold. Measure as you work. Pin in place and stitch.

Baste top of casing (bottom of casing is stitching just made). Test for length by hanging at window. Stitch.

WEIGHTING. Before pressing and hanging the curtains, weight the bottom inner edge of the hem. Weighting tape may be slipped in. Secure its two ends with a few stiches by hand. Lead weights which have been covered with curtain material and attached at the two lower corners of the glass curtains, may be used in place of weighting tape.

PRESSING. Press and hang.

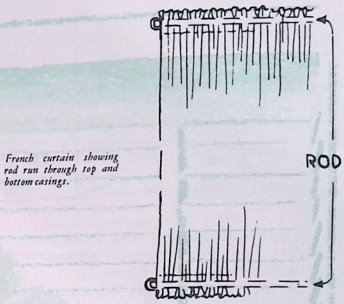
CURTAINS FOR FRENCH WINDOWS OR DOORS

Casing and heading are put at the bottom in place of a plain hem. The size of casing and heading at bottom corresponds to that at top.

Curtains should be stretched tightly. In measuring, remember that upper rod will press against upper line of casing stitching and lower rod against lower line of casing stitching.

UNLINED OVERDRAPERIES

The improvement in dye fastness and setting of color by glazing make the unlined draperies things of joy as well as of permanence. Allow 1 inch or 1½ inches side hems and at least 3 inches for bottom hem. A double hem would be advisable here too. The heading is stiffened with crinoline or drapoline (a treated paper which is easier to use than crinoline, and is washable and will dry clean)



French curtain showing rod run through top and bottom casings.

EDGE AND BOTTOM FINISHES FOR CURTAINS OR DRAPERIES

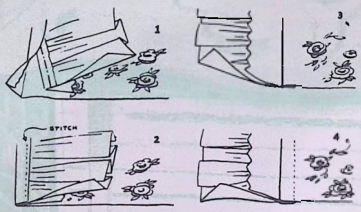
RUFFLES WITH A HEADING. Measure the side and bottom of the curtain to which the ruffle is to be attached. Allow at least twice that measurement for the ruffle.

Cut width to harmonize with width of curtain—36-inch material can take 3-inch ruffle, 50-inch organdy can use 6-inch ruffle. Make ¼-inch hems on each side.

Shirr ruffle on the sewing machine (see page 23), having shirring about ½ inch from edge, pin ruffle in place. The raw edge of the curtain is turned to the right side of the curtain and pressed or basted in place. The ruffle is stitched on with two parallel rows of stitching which catch the raw edge of the curtain itself. Instead of hemming ruffle edges, they may be pinked if material does not fray easily. This is especially good with the new synthetic rubber fabrics.

TAILORED HEADING FOR RUFFLE: (1) Lay curtain material right side up. Crease one-third inch hem to right side of material. Lay right side of ruffle on right side of material. Insert raw edge of ruffle in creased hem. (2) Pin in place and stitch along open creased edge or the one under which the raw edge of ruffle has been inserted. (3) Flatten hem back against wrong side of curtain. The ruffle now extends beyond the edge of the right side of the curtain. Pin and baste hem in place. (4) Stitch on the right side, being careful to catch the edge of the hem on the wrong side. This stitching will be the only one showing on the right side and will be approximately one-third inch in from the edge of the curtain.

PLEATING: Allow at least twice the measurement of length and width of curtain for pleating for each curtain. Hem one edge of the strip. Use narrow hemmer (see page 23). Pleat. Stitch raw edge of pleated strip to hold pleats in place. Attach to the curtain as recom-



mended for the tailored-finish ruffle. Pleating may be 1 inch deep for casement curtains; 3 inches deep for floor length draperies.

BALL FRINGE OR OTHER FRINGE OR TASSELED EDGING: Use narrow hemmer to bring the raw edge of the curtain to the right side. Pin and baste the fringe in place. Stitch. Utilize the decorative edge of the edging as a tailored finish.

OVERDRAPERIES

Lightweight glass curtains are seldom made with anything but a heading and casing which shirrs itself automatically as the curtain is slipped onto the rod.

When overdraperies or casement curtains are of heavier material, it is necessary to stiffen the heading and to adjust the extra fullness in a symmetrical manner so that it does not bunch when slipped on the rod. Never skimp on fullness. Never split a width of material thinking one width will make a pair of curtains.

The stiffening is done with buckram, crinoline, or drapoline, perferably white, not color. Then there is no danger of color running should the curtains be laundered.

The fullness is put into pleats which may be flat or knife pleats, box pleats, French pleats, cartridge pleats.

LINED OVERDRAPERIES

MATERIAL REQUIRED: Drapery material, anywhere from 28 inches to 54 inches wide; lining, possibly interlining as well; buckram or crinoline; weights; heading or drapery pins.

TO ESTIMATE THE AMOUNT OF MATERIAL REQUIRED: Average finished overdraperies are about 2½ yards long. However, measure each of your windows. Measure for the finished length by getting the distance from the top of rod or pole to the floor. Allow total of 6 inches on each hanging for hems and heading. In selecting a material that has a unit pattern or "repeat," measure the length of the unit. Assume you want the finished hanging to measure 6 feet, 9 inches or 81 inches. Add 6 inches for hem and heading and you have 87 inches. Unless the fabric is preshrunk, there should also be double hems here, especially in ribbed fabrics such as faille which may shrink and stretch with changes in the weather.

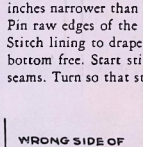
Assume the length of the repeat pattern to be 30 inches. Divide the required length (87 inches) by the length of the repeat, 30 inches. Thirty goes into 87 slightly less than three times. Allow 3 units for each drapery length. Since the pattern repeats must be opposite each other when the draperies are hanging, allowance must be made when computing units or length required. Six units were required for one pair of draperies without considering any matching. Allow ½ of an additional unit. For one pair hangings, therefore, with finished length of 81 inches, purchase 6½ units, or 195 inches or 5-5/12 yards. In purchasing material for two pair or three pair or four pair of draperies, the half unit is allowed for the first pair only. That is, one pair takes 6½ units; 2 pairs take 12½ units; 3 pairs, 18½ units; 4 pair, 24½ units.

MAKING: For the drapery we discussed above, cut the first length of material 87 inches. Adjust the material for the second one of the pair so that the repeat patterns are directly opposite each other (this is where that half unit is accounted for). Cut the second one. You will find as you continue cutting for more than one pair that every second length will pair off without waste of material.

After cutting the lengths, trim selvage on both sides. Turn up 2¾ inches, turning in ¼-inch raw edge, making a 2½-inch finished hem. Press and stitch.

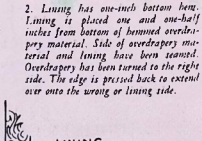
Lay material on cutting table, right side up. Lining is made from white or ecru colored sateen. Cut the lining 3 inches shorter than the cutting length of the hanging. Stitch a 1-inch hem in the lining. Cut selvage from one side of lining. Lay the right side of the lining on the right side of the drapery material. Place the lining 1½ inches above the bottom of the drapery itself.

Pin cut edges of overdrapery and lining from top to bottom. Pin the lining in place across the width of the drapery, stretching the two equally. Cut the lining 1½ inches narrower than the width of the outside material. Pin raw edges of the two together from top to bottom. Stitch lining to drapery along both side edges, leaving bottom free. Start stitching 3¼ inches from top. Press seams. Turn so that stitching is on inside.



1. Bottom hem in overdrapery material.

2. Lining has one-inch bottom hem. Lining is placed one and one-half inches from bottom of hemmed overdrapery material. Side of overdrapery material and lining have been seamed. Overdrapery has been turned to the right side. The edge is pressed back to extend over onto the wrong or lining side.



We now have a hanging with the outside material wider than the lining. This has been done so that the lining will not show when the overdrapery is hung. Press the edges. We have about ½ inch of overdrapery material extending over on each edge onto the wrong side of drapery.

STIFFENED HEADING

Lay hemmed drapery material face down on working space. Pin and stretch. Starting from bottom edge of hem measure upward along both back and front edges to the point indicating the desired finished length. This point will come approximately 3¼ inches below top edge of material. Mark this line by basting, by pins or chalk. Lay 3-inch deep strip of crinoline or drapoline cut slightly less than the width of the finished drapery just below this line. Fold material over stiffening, turning ¼ inch of material back on itself. Baste. Bring top edge of lining to the top of the overdrapery, turning the raw edge in so that the lining is ¼ inch below the top of the hanging. Stitch along both edges of stiffening to hold it in place.

PLEATS

Decide on the amount of material to be used in each pleat. It may vary from 3 to 4 inches. For the purpose of this discussion, assume the amount to be 3½ inches.

KNIFE PLEATS OR FLAT PLEATS: The first pleat in a hanging should come 3 inches from the front edge. On the heading, measure off 3 inches, and mark by pins or chalk. Measure 3½ inches beyond this mark. Extend this measurement vertically from the top to the bottom of the heading. Fold the 3½ inches in half so that you have a lengthwise pleat measuring 1¾ inches in width. Pin and stitch its length from top to bottom of heading. You now have a knife pleat.

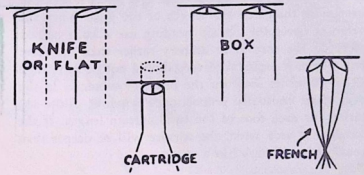
BOX PLEAT: Using the same measurements and having made the stitching, fold the pleat under at two sides so that the flat top of the pleat measures 1¾ inches. Each half folded under is ½ of that top measurement, or ⅞ inch. Catch the inner top edge of folds to the heading. Catch at the base of the heading also.

FRENCH OR PINCH PLEATS: Fold or pinch the original pleat (3½ inches) into three equal parts. Crease heavily. Fasten the pleats together at their base, which is the bottom of the heading. Use heavy thread and firm over-and-over stitches. Let the center pleat flare at the top.

The pleating is not done continuously across the top but is planned with plain spaces between each flat or box pleat or group of French pleats.

CARTRIDGE PLEATS: These are small pleats grouped or extending continuously across the width of the hanging. Each one is stitched. A wooden dowel or skewer or heavy roll of cord is cut the heading depth and inserted in each pleat to give it a rounded appearance. These aids are removed before hanging is laundered or cleaned.

It is customary to allow 3 inches of plain or unpleated space at the front edge of a drapery, and 3 to 5 inches plain space at the back edge of the drapery. Three inches is used when the rod has no elbow and return. Should that return measure 2 inches (as it usually does), then that 2 inches is left plain. Adding the 2 inches to the 3 inches which corresponds to the plain space at the front edge of the hanging, we allow 5 inches plain space at the back edge of the drapery.



It is never wise to have a group of pleats come at the elbow of the rod. The hanging does not hang gracefully when this is done.

In a drapery made from 50-inch material, there are usually five pleats (may be seven); in 31- to 36-inch material, three to four pleats. The usual amount of material put into a pleat is somewhere between 3 and 4 inches. It is seldom wise to use more.

Multiply the amount of material used in each pleat by the number of pleats. Add the plain space allowance at front and back edges of drapery and the problem of figuring the amount of plain space to be left between pleats becomes one of arithmetic.

Subtract the known amounts (see paragraph above) from the hemmed width of the curtain. Divide that difference into the number of spaces that will be found between the pleats. Result is the measurement of those spaces.

WEIGHTING: Place weights in bottom corners of hangings. Slip in and attach in fold of hem.

PRESSING: After the draperies are finished carefully lay lengthwise folds from heading to hem, following the pleat folds. Press well. Unless this pressing is done the hangings have a windblown look when put up.

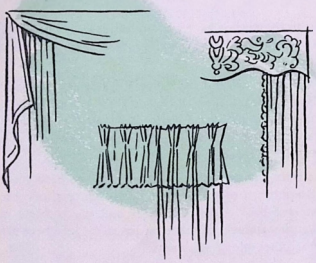
HANGING THE FINISHED DRAPERIES

Drapery pins are inserted at the back of the heading on the pleat seams, and at the front and back edge of each drapery. The pins are inserted at such a height that the top of the heading of the drapery will be above the top of the rod or pole. In the case of traverse rods, the little pulleys, like the rings which are slipped on the pole, have a small opening in the bottom. The pins slip into these openings.

VALANCES

Their purpose is (1) to connect draperies hanging at the side of a window or group of windows and to cover drapery hardware: (2) to add decorative drapery at the top of the window treatment; (3) to improve the effect of badly proportioned windows; (4) to introduce a note of color or decoration which may be lacking in the draperies themselves.

They extend the full length of the curtain pole, whereas draperies (if not of the traverse type) may not extend over more than half the length of the pole. When the valances cover the curtain heading use a knife or box pleat on the curtain or drapery rather than the more bulky French pleats. Valances should not be more than 12 to 15 inches deep for the ordinary window. In the case of an unusually proportioned window, allow 1½ inches for each foot of the total curtain length. If the window is very wide, the cornice will be deeper than usual or it will look like a string.



Valances should be simple. They may be pleated at the top and curved at the lower edge. Valances may be shaped and lined with self color or contrasting material and then folded like a jabot. The folds are pressed and caught in place with French tacks.

When valances are used avoid adding another horizontal line made when the window shade is adjusted below the valance.

A piece of material may be draped over the pole or be run through decorative rings on the curtain pole. This is known as a swag. The valance pleaters may be used also, (see page 5).

TIE-BACKS

When curtains are draped back they are held in place with holdbacks of metal, wood, glass, or plastic fastened in wood trim; or with ribbons or organdy tied in swooshing bows; or tie-backs.

A fitted tie-back should measure 20 to 24 inches in length and is usually trimmed to correspond with the finish used on the curtain. Ruffles on tie-backs are much narrower, of course, than on the body of the curtain. They are usually attached to one or both edges of a plain, straight band. This band is usually double and all raw edges are turned in before stitching. Ball fringe of the same size as that used on the curtain is set on edge of a double plain straight band with raw edge turned in. Shaped tie-backs are used for lined, floor-length draperies. Cut the pattern the shape desired from crinoline. Cover with drapery material, being sure that the design (if there is one) in the material is centered. Allow ½ to 1 inch on all sides for turning the raw edges over the crinoline. Pin and baste. Cut a lining of sateen, allowing ½ to 1 inch for turning under. Pin and baste and sew on, by hand, using blind stitch. If desired, an interlining of canton flannel may be placed between the crinoline and the drapery material. Tie-backs are usually finished by attaching a small brass ring at each end. These rings are slipped over cup hooks screwed to window casing down two-thirds of the height of the window.

Tie backs for lined draperies are not being used as much now as they were several years ago; the draperies hang free.

CORNICES

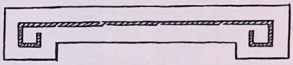
Cornices are box-like affairs under which the rods for the curtain and drapery are placed. A cornice does not interfere with the use of traverse rods whereas a valance may and usually does. If the return board is deep enough on the valances, this would not happen.

Glass curtains placed on rods under a cornice do not require a heading.

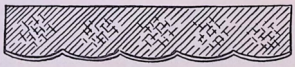
Overdraperies can be finished with flat pleats, but are usually French pleated.

CORNICE SUGGESTIONS

A shaped cornice covered with the same material as the draperies.



A shaped cornice with a Greek key design appliqued on the covering material.



A scalloped cornice covered in a small diaper patterned fabric and corded on the edge with a contrasting color.

How to make
Slip Covers
FOR VARIOUS KINDS
OF FURNITURE

HOW TO MAKE SLIP COVERS

Years ago slip covers were formless, shapeless affairs used in the summer time to cover richly upholstered furniture left in the house while the family spent the holidays at the seashore.

About that time women wore slips that were called chemises. They were formless affairs — no fit, no shape.

Today a woman's dress-slip is well cut, well fashioned and practically form fitting. Today a piece of furniture's slip cover is form fitting, becoming almost as much a part of the piece as the upholstery. Instead of being looked upon as dust covers for summer they are worn with pride by the davenport or the chair the whole year 'round. Slip covers may be used to cover shabby upholstery. They may mask scratched or worn wooden frames of a chair. They may conceal the lines of a poorly formed piece of furniture. They may do all these things and at the same time introduce the right note of color in a room or give brightness, gaiety, and new interest.

Slip covers do not go only on old pieces of furniture. New furniture may be bought, covered with what is known as "muslin" covering. It frequently is more substantial than muslin but the name tells you that it is not there for decorative purposes. The price of that piece of furniture is lower than it would be were it covered with a decorative fabric. Here is an opportunity to dress it up in the colors and materials that you want. The dressing up is done with a slip cover.

At furniture sales it is possible to get furniture at reduced prices— reduced not because the piece is basically unsatisfactory but because the covering may be shop worn or it may be unsaleable because the covering was badly chosen as to pattern and color. Buy it at the lower price, slip cover it and you have an excellent piece of furniture.

A "slip cover" does slip on and off, but it is fitted so carefully that the slipping on and off process must be done with care lest the material be torn. Slide fasteners, hooks and eyes, snappers are the three closures which are now used. Formerly tapes were used to tie the openings together. The tapes were never decorative, they were always coming untied and they were always in the wrong places.

The smartness of the slip cover depends upon a good color scheme, suitable fabrics, and fine tailoring; tailoring being not the least of these three. An inexpensive fabric, well chosen and well tailored will be much better looking than a costly fabric made into an ill fitting slipcover.

Slip covers usually extend to the floor by means of a skirt which is gathered onto the main body of the cover. Fringe is sometimes used as a skirt also. This gives a more complete look, and eliminates "leggyness" in a room. Sometimes the slip cover ends at the upholstery line and is held in place by heavy fasteners put into the frame on the under side of the furniture. These are usually made of upholstery weight materials, and are in effect removable upholstery.

During the days of wrap-around dresses, it was possible to run one up in an hour or two. The fitted dresses of today are not made so quickly. Slipcovers are not made in a moment either. Don't decide five or six hours before you give a party that you must, really must, slip cover your furniture. "Haste makes waste" and ends in sloppy coverings. "Make haste slowly" is a much better maxim. Any woman who has patience, a knowledge of dress fitting and dress making and a sewing machine can make creditable slip covers. They are not beyond the possibilities of the home seamstress to make!

MATERIALS: Since slip covers go on chairs and davenports which get a great deal of use it is wise to select materials which will stand up under constant wear. Silks of the dress variety and loosely woven materials are automatically out. So are heavy materials such as corduroys, but these are unsuitable for another reason. Corduroys are cumbersome to work with and difficult to fit smoothly around curves. Corduroy clings to a person's clothes. It is particularly good, however, as a cover for studio couches, which have perfectly square lines.

Closely woven cottons, smooth textured, make the best slip covers. They are dust proof, easy to manipulate, cooling in summer and practical for cleaning and durability. Some the fabrics which may be used effectively for slip covers are: chintz, cretonne, denim, gabardine, gingham, glo-sheen homespun, percale, quilted cottons, reps, sateen, ticking, twill, linen, and novelty nubby weaves of rayon and cotton if they are not too loosely woven. Fabrics such as moire, brocades, damask and satin can be used in the bedroom, and must be dry cleaned.

PATTERN: If a large piece of furniture with heavy, plump lines is to be covered, a plain material with a small pattern repeated in its weave or a color which will blend into the background, either the wall or draperies would be suitable. When a slip cover is used primarily to add sparkle and dash to a room, it may have, granting the shape and size of the piece permits, the splashiest of patterns, and gayest of colors. In selecting material which has a large unit pattern, be careful that the unit is not wider or taller than the back of the chair lest the pattern look broken when the slip cover is completed. The amount of material needed to make a slip cover is larger than usual when a large pattern is used.

There are a great many "twin" prints on the market now which have been planned to be congenial in color and design and yet are not identical. They are a great aid if more than one pattern is desired in a room.

If the rest of the room is of plain or very small geometric patterns, the slip covers are a good place to be bright or have a large pattern. If the rest of the room is "busy" with patterns there can be enough area of slip cover to "tie down" the activity in the room.

Do not combine plaids and stripes without some intervening plain fabric or another more important pattern. Avoid stripes for the curved back chair. When it is desired to bring the draperies and their design into the room itself, consider slip covering one chair or a sofa in the same material as that used at the windows.

EQUIPMENT NEEDED

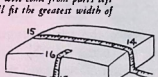
An accurate flexible tape measure; a six-inch rule; a box (quarter pound) strong pins, tailor's chalk, both light and dark, one pair scissors; basting thread; machine thread of the same color as the background slip cover material; a work table, high, wide, need not be "handsome" but should have straight corners if possible; and of course, a sewing machine.

ORDER OF WORK

1. Measure furniture. 2. Purchase material. 3. Shrink material or keep shrinkage adjustment in mind. 4. Decide on seam finish and skirt treatment, if any. 5. Pin to chair and cut. 6. Pin pieces together. 7. Baste. 8. Fit. 9. Stitch. 10. Fit. 11. Attach fasteners. 12. Press. 13. Put in place. 14. Admire. If each step is carefully done, the fourteenth step is certain and easiest of all.

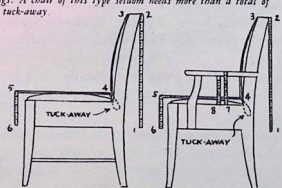
(1) MEASURE FURNITURE. Before you go shopping for the material, measure the piece of furniture which is to be fitted with a slip cover. The accompanying diagrams show how to measure for an overstuffed piece of furniture, and for the "cogswell" type of chair which has some upholstery on the open wood arms.

Steps in Measuring For An Upholstered Chair: Amount is the sum of the measurements from 1 to 6, plus twice the measurement from 7 to 11, plus twice the measurement from 12 to 13 if the chair is wing type, plus the measurement required for pleating and self-cording if it is to be used. Boxings and small pieces will come from parts left over. Select such width of material as will fit the greatest width of the chair. This saves piecing.



Cushion requires the sum of twice the measurement of 14 to 15 plus four times the measurement of 16 to 17.

Steps In Measuring For Pull-Up Chair With Open Arms: Amount required is the sum of the measurement from 1 to 6, plus 7 to 8, plus short flounce (if used) to finish bottom of upholstery and of arm coverings. A chair of this type seldom needs more than a total of 4-inch tuck-away.



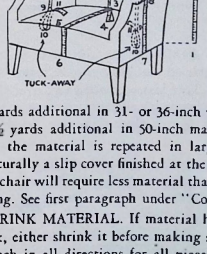
(2) AMOUNT OF MATERIAL REQUIRED. This figure depends on (A) the size of chair; (B) size of repeat units in the pattern; (C) depth of slip cover, that is will it extend to the floor or will it be finished with cording? If so, will cording be made of same material as slip cover or will it be purchased ready made? Will it be used at important seams as well as at bottom edge? (D) Will skirt (if any) be ruffled or pleated?

For ruffling or spaced pleating allow twice the distance around the chair; for continuous pleating, three times the distance around the chair.

If a chair measures 100 inches around, multiply by 3, which gives 300 inches. Divide this figure by width of material, say 36 inches, giving 8-1/3 or the number of widths necessary for pleats.

If pleating is to be 6 inches deep (average depth) with 2 inches for turning and hem, multiply that total (8) by 8-1/3, or the number of widths necessary for the pleat. This equals 66-2/3 inches, or the amount necessary for the pleats. Transformed into yardage, it is 1 yard, 30-2/3 inches.

The average amount of 31-inch or 36-inch material required for a large chair is 8 to 9 yards; of 50-inch material 6 to 7 yards. For an average davenport, 22 yards of 31-inch or 36-inch material or 15 yards of 50-inch material are required. A little more or less may be required, according to the size of the unit in the pattern.

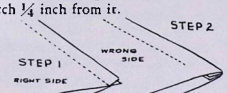


Allow 2 yards additional in 31- or 36-inch wide material and 1½ yards additional in 50-inch material if the pattern on the material is repeated in large units or plaids. Naturally a slip cover finished at the upholstered line of the chair will require less material than one which has pleating. See first paragraph under "Cording".

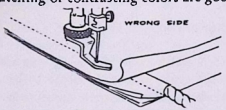
(3) SHRINK MATERIAL. If material has not been pre-shrunk, either shrink it before making slip cover or allow 1 inch in all directions for all pieces. This is in addition to the 1 inch allowed for seams. The slip cover will fit loosely until after its first laundering.

(4) DECIDE ON SEAM FINISH AND SKIRT TREATMENT (if any). It is necessary to decide on the seam finish before cutting the material because when welted seams are used the material is pinned onto the chair wrong side out. Mock French seams, French seams, and taped seams require that the material be placed right side out on the chair.

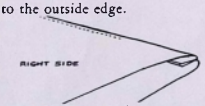
FRENCH SEAMS: Pin the material on the chair right side up. Cut, pin, and baste ½ inch seams on right side. Stitch seam to depth of ¼ inch only. Remove basting. Turn to the wrong side. Crease on the stitched line and stitch ¼ inch from it.



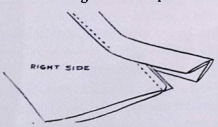
WELTED OR CORDED SEAMS: Pin the material on the chair wrong side up. Cut and pin pieces together, allowing ½ inch seams. Remove a pin at a time to insert the welting, having the corded part on the right side of the material. Baste the seam with fine running stitches. Stitch with the adjustable zipper and cording foot. Have it fit closely to the material. Piping is a doubled bias fold with no cord between the folds. Bushy "moss" fringe can be inserted instead of cording or piping. Either matching or contrasting colors are good.



MOCK FRENCH SEAMS: Pin the slip cover material on the chair right side up. Trim raw edges to within ½ inch of the pinning line. Turn the ⅜ inch raw edges of the pieces inward or toward each other. Baste. Stitch very close to the outside edge.

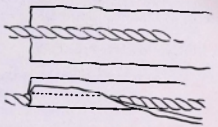


TAPED SEAMS: Pin the slip cover material to the chair right side up. Cut and baste the seams ½ inch from edge. Stitch. Fold bias or twilled tape over raw edges to cover them completely. Baste with small stitches, being sure to catch the two edges of the tape. Stitch.



CORDING: This may be purchased ready made. Its use is advised if you can get a color which either repeats or contrasts with color in slip cover. Measure amount needed. A less conspicuous welting or cording is made by using bias strips of the slip cover material. Allow 1 yard extra material for a chair and 1¾ yards for a sofa if cord is covered with slip cover material.

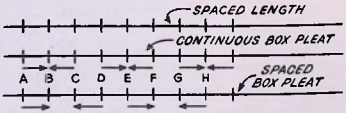
To make cording cut the covering material on a true bias. Select a soft "cable" cord of thickness desired. Cut bias strips of material at least four times as wide as the diameter of the cord. Lay the cord on the fabric, placing it slightly above the middle. This placement blends seam thickness later. Fold fabric over. Baste close to cord so it is held firmly in the cloth covering. Sew, using adjustable zipper and cording foot. If the cording follows a curve when put into the seams of the slip cover, clip the edges of the fabric covering of the cord occasionally. Never draw a cording tight.



SKIRTS: When no ruffles are placed on a slip cover the bottom edge should be hemmed as well as being finished with a cording even though the cording is used nowhere else on the slip cover. In this case the cord covering should be of self material.

Ruffles are put on with a tailored seam (see curtains). One exception is made when lightweight slip covers are put on old-fashioned pieces of furniture where a quaint effect is desired. In this case the ruffle is narrow and full and may have a slight heading. This type may be used for chair seat slip covers.

Pleated headings are seamed to the slip cover material on the wrong side. Pleats are usually box pleats, laid side by side or spaced so that the distance between two box pleats is the same width as a box pleat. To make continuous box pleats, estimate the width desired (usually 2 to 2½ inches) for one box pleat.



Space the entire length of material: Fold material at "a"; bring to "b". Fold material at "c"; bring to "b". Fold material at "d"; bring to "e". Fold material at "f"; bring to "e". Pin pleats in place. Baste and stitch near upper edge of pleated strip.

To have spaced box pleats fold material at "a" and bring to "b". Fold at "d" and bring to "c". Fold at "e" and bring to "f". Fold at "h" and bring to "g". Pin pleats in place. Baste and stitch near upper edge of pleated strip.

Box pleats used on a slip cover usually come to within 1 inch of the floor or closer. They should have an inch hem.

Occasionally you see a chair which has an upholstered seat and upholstered back only, covered with a slip which is finished with a short pleating. This is apt to

look stubby unless carefully proportioned. Coming near the seat of the chair as it does, it is apt to get pressed out of shape by the person sitting in the chair. For such a chair a tailored corded finish is better.

(5) PIN TO CHAIR AND CUT. Measure inside back of chair and indicate its center line top to bottom. Get exact center of pattern of material. Mark with chalk. Pin center line of pattern on center line of chair. This ensures keeping the pattern straight.

A—STRAIGHT FROM THE START. Match center line of patterned material with center of inside back.

Pin material on the chair, starting at center top, extending along the top and down the sides of the back. Smooth material outward from center line.

B—Pinning inside back in place.

Allow 4 inches for tuck-away at seat line. (This allowance takes care of the "give" of spring.) Cut piece, still pinned on chair, allowing 1 inch for seams.

C—Pinning outside back in place. Fold back side pieces from inside back and pin.

Pin outside back piece on chair, centering designs as on front. Cut.

D—Pinning outside arm in place.

Pin outside arms in place. Be sure to center design. Bring arms to meet outer back and up to outer arm seam.

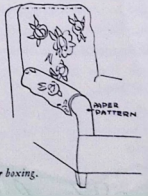
E—Pinning seat in place.

Pin seat in place, allowing 4 inch tuck-away at back seat line and at sides where arms meet seat. Bring material over front edge of seat to bottom of apron, if apron will be separate band, cut off at front seat line. Allow for seams.

F—Shaping material over curves.

Pin material over arms to outer arm seams and down to seat line. Allow 4 inch tuck-away (if chair is of wing type, an inner and an outer piece is cut and shaped and pinned for each wing).

Shape the material over curves, slashing cautiously to get material to fit. Rounding outer parts may require darts. Pin them carefully.



G—Fitting paper pattern for boxing.

Fit paper pattern for boxing on front of arms. Lay pattern on doubled fold of goods. Cut these, being careful to duplicate the part of the figured pattern. Allow for seams. If arms curve, be sure both boxings do not curve the same way. Pin in place. (If you ever have cut two sleeves for the same arm you know what we are talking about).

H—Pinning pleating to lower edge of slip cover. Adjust so that a pleat does not come directly at corner.

Pin apron front, being sure to center pattern. Pin pleating or ruffle, starting at the place where an opening at the side of the back piece will be left.

I—Removing pins from chair and pinning pieces of slip cover together.

(6) PIN PIECES TOGETHER. Pin outside and inside backs together along top and down sides to arms.

Pin inside arms to inside back. Pin outside arms to outside back. Pin wings (if on chair) to inside and outside back and to inside and outside arm.

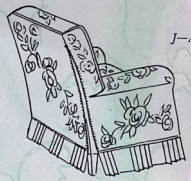
Pin inside back edge to inside edge of seat.

Pin lower edge of inside arms to side edges of seat.

Pin apron front to front edge of seat and to side edges, below arms.

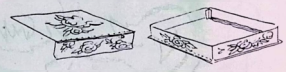
Pin inside and outside arms together.

Pin arm blocks to inside and outside arm pieces and to front apron.



J—Allowing for opening.

In pinning allow for an opening on one side where outer arm joins the back piece. This opening must extend almost to the top of the chair.



K—Be sure to center pattern on seat cushion top. Sew boxing to top of cushion and then to bottom, leaving an opening which extends along one side and around the corner part way on the other side.

CUSHION: If the piece of furniture has a loose cushion, center the pattern on the top and on the bottom. Pin. Cut boxing the height of the cushion. Have it long enough to extend around the four sides. Allow for seams before cutting and finish seams as for the main part of the slip cover. Leave an open space around the corner of one side and half way around the adjoining side. Fasten with slide fastener, or attach placket. Fasten with snaps or hooks.

(7) BASTE. Baste carefully. Some of the inch allowance for seams has been slashed and unevenly cut. But if you had not allowed a generous inch you might not have enough left for firm seams.

(8) FIT. Put the basted slip cover on the chair to check for fit before stitching.

(9) STITCH. Stitch the arms to the inside back; and stitch seat to inside back and inside arm pieces. These are structural or inside seams and are stitched on the wrong side.

Stitch remaining seams, following the directions given previously for the desired type of seam.

L—Fastening pressed slip cover on chair.

(10) FIT. Again after the stitching has been done, fit the slip cover to the chair.

(11) ATTACH FASTENERS. The openings left on slip covers with pleats or ruffles are invisibly closed, once the slip cover is on the chair by means of a continuous lap or placket which may be made of snapper tape or of bands of self material to which snaps or strong hooks and eyes have been sewed; or the modern fashion of closure calls for the slide fastener. Directions for applying it are on the slide fastener package. Select the right length and type of fastener.

When cording finishes the edge of a slip cover, tabs of strong material cut 1 inch wide are inserted under the cording so they will extend under the chair. Sturdy snappers made for the purpose are hammered into the wooden underframe of the chair. The corresponding part of the snapper is attached to the tab.

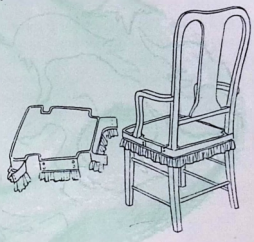
M—Special fasteners are attached to bottom of chair.

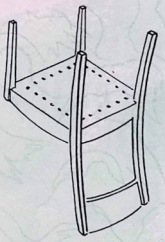
(12) PRESS. Press slip cover.

(13) PLACE slip cover on the furniture. Pat and smooth in place. Fasten.

(14) ADMIRE. See how refreshed the furniture looks and admire the effect of the smart tailoring you and your machine have achieved.

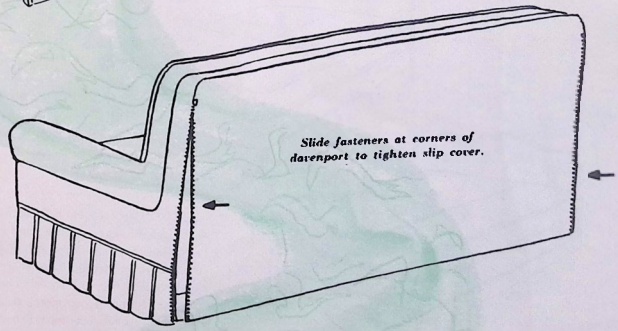
N—Seat slip cover fastens securely and inconspicuously around wooden arms by means of snaps on band.





When open wooden arms are on a chair it is necessary to make placket openings at each end of the apron band. These plackets close just back of the place where the arm meets the seat. These openings are in addition to the side openings.

Before basting the slip cover together stitch the darts, putting the stitching on the wrong side or on the right side (in which case flatten the darts before stitching).



Bedspreads and Studio Couch Covers

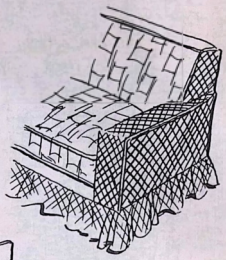
Do not hesitate to slipcover any piece of furniture that needs rejuvenation, or does not blend with the rest of the furnishings in the room. Daybeds and studio couches are easily slip covered and many times make the basis for a "relaxing room" which before has just been an unused guest room.

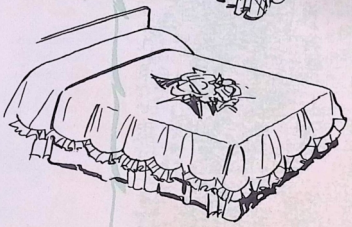
BEDSPREADS. These are one of the easiest kinds of cover to make. In estimating the fabric needs for a single piece spread with a tuck-in sham, add the length of the mattress to thirty-four inches for the over-the-pillow tuck-in. Add another twenty-four inches for the drop to the floor. The seams in the spread should always be on either side of the middle, but never down the center. They look much better if they are corded like the seams of your chair slip covers.

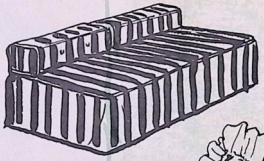
Bedspread skirts either ruffled or pleated should join the spread at the edge of the mattress and hang straight down. The measurement of the sides and foot should be doubled to assure a full, handsome skirt.

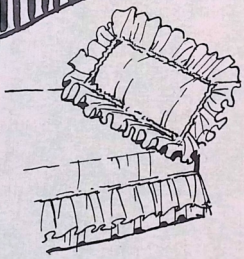
A separate skirt is made by attaching it to a piece of material cut to mattress size. This is placed under the mattress and left in place. In making the fitted top for this type of bedspread, measure over a fully made bed.

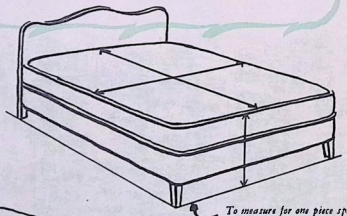
It is a good idea to line bedspread tops or fields, since this helps them to hold their shape and increases their wearing quality. Quilting the fabric will have the same desired effect, and give an interesting texture to both plain and printed materials.



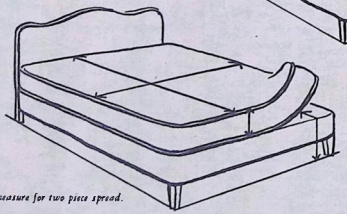








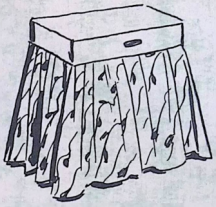
To measure for one piece spread.

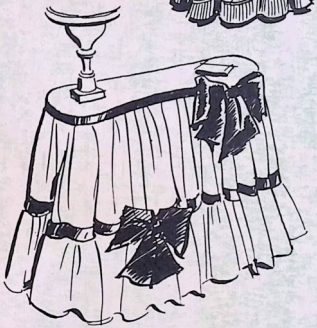


To measure for two piece spread.

STUDIO COUCH COVERS. The one-piece cover is comparably easy to make and is much like a one-piece bedspread. It is made to cover only three sides of the couch with generous tuck-in flaps for the back. A four sided cover, however, stays in place better, and can be reversed from time to time, thus increasing the wear. The same procedure as with other slip covers is followed for studio couch covers.

Miscellaneous Covers





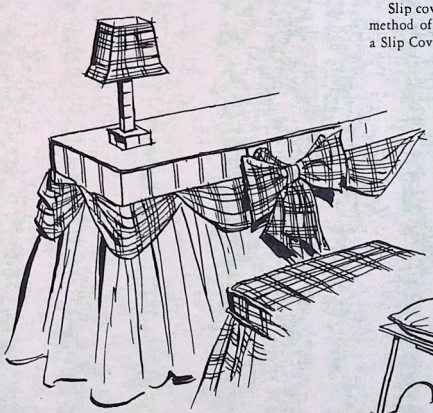
DRESSING TABLE SKIRTS. At least twice the fullness of the area to be covered should be used. Unless the skirt is to be tacked to the table, it should be stiffened at the top as draperies are. The skirt should be allowed to extend at least six inches on either side of the back of the table. A quilted fabric often makes an interesting top cover for the dressing table.

Always keep in mind that the drawers (if any) should be easily available.

DRESSING TABLE STOOLS. The dressing table stool need not match in every detail the table, but it should tie-in with it. The stool itself should be padded and covered, and then skirted and painted.

OCCASIONAL TABLES. Ugly tables can be slip covered too. There are as many ways of covering a table as there are tables. Except for rather high style Victorian rooms, bare tables are considered in better taste.

Slip cover the things that need it but do not use this method of decoration to excess, as a room can become a Slip Cover Horror.



THE NARROW HEMMER. Ready to add that neat hem to your curtains . . . those yards and yards of ruffling you're using as trim? Let the Narrow Hemmer do the work for you. The results? . . . truly White magic!

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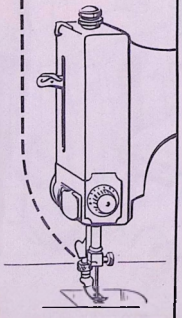
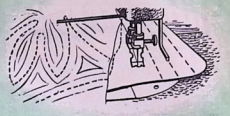


THE LARGE HEMMERS. A set of three to turn out the exact wider hem you may wish to use on slipcovers. You'll wonder how you ever managed to sew without them!

THE WHITE RUFFLER. Ruffles your material and sews it on the curtain in one operation. Pleating and piping may be turned out at the same time. Saves you work, time . . . lends a professional look to your efforts.

MULTIPLE SLOT BINDER. Using colorful binding as trimming on your curtains and slipcovers? This attachment quickly finishes a raw edge and trims it at the same time. Takes five different widths of binding.

COMBINATION ADJUSTABLE CORDER AND ZIPPER FOOT. Permits you to do left or right side stitching when making cording and sewing it on to your slipcovers . . . makes it so easy for you to stitch a zipper into your slipcovers.



THE QUILTER AND QUILTING GUIDE. The Quilter does so much for a home. With your help, it can put elegant quilted touches—everywhere . . . on your bedspreads, dressing table covers—the pillows in your living room. The Quilting Guide helps keep rows of quilting perfectly aligned.

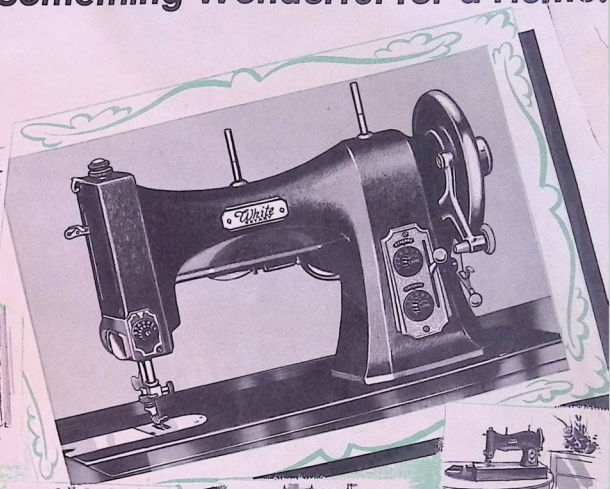
THE COMBINATION TUCKING GUIDE, EDGE STITCHER AND TOP BRAIDER. Why fret over those tucks that you want in the top of your drapes when this sewing helper will do them accurately and easily! Also stitches several fabric combinations together at one time and faces the edges.

YARN CRAFT GUIDE. Make your own fringe for curtains or covers! The Yarn Craft Guide does it right before your eyes—gives you a handsome luxurious effect.

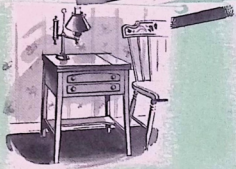
THE CUTTING GAUGE. Cuts the bias strips needed for the piping or cording on your slipcovers to the exact width desired. Truly a handy attachment for the home decorator!

A White SEWING MACHINE does Something Wonderful for a Home!

MODEL No. 105-77



MODEL No. 37-43



MODEL No. 117-77

MODEL No. 11-43

MODEL No. 5

MODEL No. 105-77. The finest of sewing mechanisms and a handsome, flat top desk with four spacious drawers, a hand rubbed finish . . . all in one piece of furniture. A choice of three finishes to harmonize with your walnut, mahogany or blonde furniture.

MODEL No. 37-43. An occasional table, with highly figured overlay panels, that's worthy to stand among your choicest period pieces. A choice of two finishes to blend with your walnut or mahogany furniture.

MODEL No. 117-77. With lines that are Early American in style . . . a sewing unit inside that's the latest in present day sewing efficiency. In maple-finished selected birch.

MODEL No. 11-43. Use this fine modern style cabinet as a lamp table, night stand, or console. In limed oak finish or walnut finish over solid hardwoods.

MODEL No. 59B-77MG. The handy portable that' actually a full size sewing unit. Lightweight to carry in its smart luggage-type case, thanks to the use o magnesium.

Other White Rotary cabinet models available. The 77 Head shown in large illustration is available on model numbers ending in "77".

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